MRS. FISKE'S COSTUMES

COLOR COMBINATIONS THAT HAVE DELIGHTED EASTERN ARTISTS.

How the Actress Came to Select Certain Garments-The Gowns of Mary of Magdala.

During the long run of "Mary of Magdala" at the Manhattan Theater, New York, much was written regarding the wonderful costumes worn by Mrs. Fiske during the five acts of the extraordinary drama. It was remarked that nothing was more surprising in the play than the color scheme, and particularly those colors used in Mrs. Fiske's own costumes. An article recently appeared in the New York Times that will prove of so much interest to Indianapolis theater-goers who contemplate witnessing the local production of the Paul Heyse play this week that a part of it is here given. After dwelling upon the pleasure that the production has afforded New

"For the ordinary observer who gives thought without real study to colors there is not one of the colored robes which Mrs. Fiske wears as Mary of Magdala that alone would seem to be appropriate, and yet the single shades and the combinations are strikingly suitable, harmonious and per-

York artists, the writer continues as fol-

GREATEST AMERICAN ACTRESS



portrait taken in evening costume,

sonally becoming, all of which the observer

"Artists have been delighted with these color combinations, and the layman appreconstant use of red in conjunc the red gold of the hair of thi Mary of Magdala. The first setting is a delight in this respect. There is red in the first place in the setting of the room, but is the dull brick red of the place and time, combined with a soft yellow and the peacock shades which appear upon the walls, the doors and in more intense form in the draperies at either side of the room. There is more red, and this of a bright, rich shade, in the blossom-laden plant which occupies a big jar, and the red gold crowned Magdalene does not hesitate to bring it close, toying with one of its deep-toned flowers.

red tones, in the bright, burnished red beads which encircle her throat closely and fall to her feet, and in the robe itself which is a deep reddish wine color enriched with jewels of the same tint. It is a wonderful costume and wonderfully becoming The foundation robe is of brocade of this warm, wine shade set closely with jewels glimmer through the gauzelike brocade of the overdress, so soft and sheer that it shows the whiteness of the arms which it drapes. Resting directly upon the hair as a foundation for the pointed crown gold set with wine colored jewels are soft folds of the material of the robe, and the band across the breast which holds to gether the upper robe is of gold set with jewels, while close around the uncovered throat is the chain of large, bright red beads arranged in clusters of three, the ends finished with tassels and falling nearly to the edge of the skirt. 'It is interesting to know, as Mrs.

Fiske's friends do, that in this costume she made suggestions as to the colors. Some time ago, when abroad, visiting an old Venetian palace, she noticed in one of the old frescoes, partially worn away, the figure of a woman with red hair gowned in red, with delightful result. With a recollection of this she suggested that red be introduced into one of the costumes of "For people who like a wealth of color

the robe worn in the second act is a study. In all her state and glory Mary of Mag-dala goes to the house of the young Roman, Aulus Flavius. It is a regal Eastern costume. The skirt, hanging in soft felds, is of a deep old rose, and over this is a magnificent garment of yellow cloth of gold, studded with jewels and worn with mammoth turquois. The solid, high-pointed crown is set with the stones, the largest around the rim as large as pigeons' eggs. Over the ears big rosettes of the stones. with smaller ones falling from them in pendants. The hands are covered with turquois rings, the bracelet bands are set with them, and there is a large turquois rosette in the breastplate. The brilliance of the costume is enhanced by the veil of lace which is carried under the chin and hangs in one long end down the back.

"If the richer costumes would seem to be trying from their opulence of color, the simpler ones might appear impossible from their uncompromising severity, and yet they are, if anything, the most becoming. In the third act Mary of Magdala, who has seen the Master and found happiness, appears in the plain dress of the common people. It is a long, plain black robe, cut straight and low at the throat, buttoned down the front with black buttons, while a plain black belt draws it in slightly at the waist. There are long, flowing white sleeves and a long ash-colored veil covers the head and fails in soft folds down the back. It is infinitely trying, and yet the effect is artistic and satisfying, as is the

"This is another peculiar color, an indescribable nondescript shade, most nearly approaching a warm reddish tan, including the long veil, and without trimming for relief. It differs from the black gown in falling in fuller folds; it is opened in a short point at the throat, the folds of it crossing the breast like a surplice, and the long veil falls over the back. "For the last act, in that weird, barren

robe worn in the fourth act.

scene of misery and death, with the crashing of thunder and penetrating lightning the once giorious Mary of Magdala stands, pitiful, suffering, and bereaved, with her listening hair falling unveiled over the shoulders of her simple white robe, held at the waist by a plain band of gold. "Any one who is familiar with the Tissot pictures will be particularly interested in the sumptuous gown which Mary wears in the second act, for it is obvious that Mr Anderson has obtained inspiration from the painter, and, while the robe is not a copy of that worn by the Mary of the artist, it sufficiently like to be noticeable. "Mrs. Fishe herself has made a study of

the different pictures of the Magdalene, and when she was abroad a few years ago saw all the important ones. She has copies of many of them, some which she has collected herself and others which have been given her. Her own fancy is frequently for the studies of some of the less famous artists who have given more character not less beauty to the famous woman of

Magdala "With the harmony of the colors of the costumes in mind, and that strange note of red which runs unexpectedly through the play, it is interesting in leaving the theater, one chances to have been sitting in the balcony, to see in passing down the stairway at the right a portrait of Mrs. Fiske in which the artist has painted her in a gown of warm rose color.

FOR TEACHERS' RELIEF FUND.

Concert to Be Given by Teachers'

Chorus and Well-Known Vocalists. The movement among teachers of the public schools of the city in behalf of a relief fund, to be used in case of sickness among members of their association, has reculted in arrangements for a concert to be given at Roberts Park Church on Monday evening. March 23. It is under the direction of Prof. Edward B. Birge, supervisor music in the public schools, and will have as one of its attractive features several selections presented by a chorus of women teachers who have been under Prof. Birge's training for several months and are said to have attained much proficiency. This chorus numbers 140 voices. The can-tata, "The Lady of Shalott," which is to be one of the features of the occasion, is a very beautiful and dramatic setting of of Walter Damrosch last month. Tennyson's poem of that name, and has never been sung in Indianapolis. The full programme is as follows:

.....Gumbert Miss Hastings and the chorus.

(b) "If I Were a Rose". Edouard Hesselberg Miss Lillie Adam. Part song-"From a By-Gone Day" The chorus. "Spinning Chorus...... Wagner

The chorus. Contralto solo-(a) Selected.

..... Chadwick

Violin solo-Romanza and finale..... H. Wieniawski Cantata-"The Lady of Shalott ... Bendall Miss Adam and the chorus.

THE SHOPPER.

One shop dealing exclusively in linings and petticoats displays the latter fashioned from plaid silks of various colors, Petticoats of changeable silks are also good this

Shirtwaist pins which are distinctly new in size and use, if not in pattern, are the tiny sunbursts of pearls made to fasten the front of light dressy shirtwaists and used instead of the customary buttons.

The regular art linen, which is very wide and of an excellent quality, serves admirably for shirtwaists and washes beautifully. White linens may be procured in almost every grade and quality, and are very popular for shirting. Belts of black kid lined and faced with

taffeta silk are worthy of notice and are among the expensive accessories to milady's gown. Mourning beits of black peau de soie are also pretty made with folds which cross in the back and fastened with a neat buckle of gun metal. Novelties known as topped gloves are

among the new departures in this line. alternating strips of the different shades Her father put a little 'cello into her hands of kid. Especially striking are the gloves in black topped with folds of white kid.

Automobile bags are the latest things. The black ones are heavily mounted in gun notes with a consciousness of delighted surtrimmings. The bags are large, varying prise and the feeling that certainly Percy from six to eight inches square, and are Anderson understands how to design cosamply arranged to hold almost any small article needed by the chauffeur.

Attractive are the colored handkerchiefs for women. One shop shows a most enticing line of handkerchiefs in the delicate blue, pink and lavender shades, their borders outlined in embroidery of harmonizing colors. Other handkerchiefs with white foundations have exquisite little patterns embroidered in colors for their borders. More mannish ones are white with broad colored edges and stripes.

THE WEEK'S PLAY BILLS.

(CONCLUDED FROM EIGHTH PAGE.) voted to her sons. Although the mother of three young men all prominent in the profession, Mrs. Farnum was only fifty years old at the time of her death. married at the age of fifteen. She was a very handsome woman and it was from that the sons inherit their comeliness and artistic ability. She trained her boys for the stage and was more like a sister than a mother, in that she was always their confidant and companion. Her death came as a great shock to them.

Sir Charles Wyndham must have been hard put to it when he came to choose a name for his new London playhouse or else he is singularly lacking in the creative faculty, for the property has just been christened the New Theater, of all names on earth! The Chicago Record-Heraid has this to say on the subject:

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"With the chronicles of the English stage fairly scintillant with the names of good men and great from Shakspeare downward it seems as if one of them might have been appropriately memorialized over the doorway of a great playhouse in the heart of the world's capital. A better tendency is observable in Chicago, for the name Illinois has historic significance of a general nature, and the projected Iroquois will also serve to perpetuate traditions racy of the soil. In New York an absurd mimicking of the names of English theaters seems to be coming into vogue. The reconstructed Theater Comique was rechristened the Princess, a name absolutely meaningless in this country. The Savoy was not a happy choice for the reconstructed house off Herald square, and, worst of all, the projected theater in Long Acre square is to be called the Royal and to be of Moorish architecture. The name is childish and the style of architecture utterly inappropriate in a crowded city of this latitude.

While David Belasco was taking a muchneeded rest at Atlantic City last week. Hilery Bell paid him a visit and drew this interesting pen-picture of the famous dramatist and producer for the Washington

"He was in bed at the time, a sick man, in a poor, little, old-fashioned, squeaky bed in a single room at the rear of the gown, his beard unshaven, his great mass | says: of iron-gray hair tumbling over his facelike the last act of 'Beau Brummel.' The exact antithesis of Clyde Fitch, who dresses like a dandy and is as fastidious as a woman. Yet this shaggy, unkempt fellow, rolling feverishly on what might almost be termed a truckle bed, in a small room that was a miracle of disorder, is the greatest and most prosperous dramatist in America. His income will stop temporarily within a few months at the ending of the season. At present, however, Belasco is earning at the rate of over \$500,000 a year. As he lay in bed his hand grasped a telephone and he remained in communication with all parts of the country-now a whirlwind of wrath from Mrs. Carter over some annovance at the theater, for she has red hair and a red-hot temper; now an intimation that rival managers were trying to abduct Blanche Bates; now a voice of complaint from David Warfield. Uneasy lies the head that wears a crown, and Belasco tossed on his truckie bed as one in a fever."

March. March is blustering through the land, But to-morrow he'll sing a gentle lay, That spring asserts her genial sway, And blustering March is vassal now-

Has paid to her his fealty vow. -Hale Howard Richardson.

ELSA RUEGGER, THE BELGIAN 'CEL-LIST, TO BE HEARD HERE.

The American Production of "Der Wald"-"Parsifal" to Be Sung in New York-Musical Notes.

Elsa Ruegger, the Belgian violoncellist will be heard in recital at the German House on Thursday evening, March 26 Miss Ruegger is just completing a most successful visit to this country. Since her arrival she has played with the symphony orchestras of Boston, New York and other Eastern cities, and has given many recitals. It was her hope to extend her tour to California, but the number of her engagements n the East has prevented. She has lately returned from Texas and New Orleans, and on Friday and Saturday of last week she played with the Cincinnati Symphony Orchestra a concerto by that greatest of American 'cellists, Victor Herbert. She also has used in orchestral concerts this winter the Lalo and Rubinstein concertos. She played the former with the Philharmonic Society of New York under the direction

Miss Ruegger now has recognition as one of the first 'cellists of the world, though she is but twenty-two years old. Three years ago she was in this country, and the music lovers of this city remember the delights of her playing with the Indianapolis Symphony Orchestra then. Since she has "The Swing".....Liza Lehmann | with the orchestras of the principal cities of Europe. She is a favorite of the Czar and Czarina of Russia, and a few days ago, in New York, she received a summons from

MARGUERITE CLARK



Who is making a hit with De Wolf Hopper in "Mr. Pickwick."

short stay at her home in Brussels. Miss Ruegger would seem to be one of the natural phenomena of musical genius. before she was six years old, and the size of her instruments was increased as she grew up, until, after her first appearance in Europe as a girl virtuoso, her Russian friends presented her with the old, beautiful and costly 'ceilo that she now plays. A solid success has followed Miss Ruegger's early triumph, and it is illustrative of the fact that reward is sure to find the musical genius that persists, however uncertain may be the end of the person gifted in the

Miss Ruegger's programme for her Inthe Starr plane store, but seats may be engaged before that time by application to Mrs. R. L. Talbot, jr. Mrs. S. L. Kiser will be the accompanist for the young

Miss Ethel M. Smythe, the only woman produced by the greatest singers of the day. as well as the creator of the music. Like Wagner, Miss Smythe believes that composers for the lyric stage should write their is tragic and poetic, and has a strong symbolic leaning. The action begins and ends in the woods, according to the title, which unusual interest, to all music lovers. It is

A brief prologue shows a glade in the primeval forest, with hamadryads offering sacrifice to Pan. They sing a chorus, of which the gist is that the joys and griefs | regular. of mortals are fleeting, while We, the immortals, fade not, neither perish: Are old as the heavens and young as the blos-

That herald a bounteous Spring. A transformation follows and the nymphs fade away. Then begins the tragedy, which, though short, is intricate. Heinrich, a forester, loves Roschens, a forest maid. He has killed a deer, and the punishment for this is death. He conceals the deer in a well, but a peddler, who chances to be loitering about, sees it. The peddler himself is tempted to go a-hunting, and plunges into the forest with his trained bear. Iolanthe, the beloved of Landgrave Rudolf, the owner of the forest, comes to the hut of Roschen's father and sees young Heinrich. She becomes enamored of him and tempts him to leave the humble forest maid. He spurns the temptress, but, awed by her passion, goes into the house to bid Roschen farewell.

The landgrave arrives and is enraged at the evidences of his lady love's infidelity. He seeks to punish Heinrich, but lacks a cause till Iolanthe's huntsmen come on with a prisoner, the peddler, and accuse him of seeking deer. He denies it, but they decide to duck him. When they haul the well rope up they find the deer at the end of it. The landgrave is about to order the peddier's death when that poor fellow declares that he saw another man, whom he did not know, sink the deer. The landgrave speedily ascertains that it was Heinrich, and rejoices that he has his vengeance in

When Iolanthe learns the state of affairs she, too, rejoices, because she believes that now young Heinrich will kneel to her to save his life. But he returns from the house with Roschen and refuses to sue. Roschen, terrified, implores him to forsake seaside hotel, attired in a frayed dressing her for Iolanthe and save his life, but he

Our life is a passing shadow, But Love is mighty and deathless. The enraged Iolanthe orders her huntsmen to slay Heinrich, and they do so. Roschen, crying, "Love has the victory! Sacred Forest, take thine own," sinks lifeless upon the corpse. Night has been closing in and now it becomes perfectly dark. Then the mysterious light of the prologue pervades the scene and the altar of Pan reappears, with the nymphs and hamadryads about it singing the former chorus telling of the shortness of man's delights and their own immortality.

There is a possibility that New York will be enabled to hear Wagner's last work. "Parsifal," at the Metropolitan Opera House next season. It has never been sung in America. The new director of the grand opera in New York, Herr Conried, thinks that he can bring about the production through persuasion backed by financial arguments. It is a well-known fact that Frau Wagner, widow of the great composer, has put an embargo on the performance except at Bayreuth by reason of the fact | a varied one, no distinct class of music or that it is the one great attraction that nationality being considered. The presence draws musical pilgrims thither. All other of outside talent added a touch of color al-

Wagnerian operas have been as well sung elsewhere. There is a great pressure on the part of New York's music lovers to see the work produced in this country.

Mme. Eugenia Mantelli will soon introduce something new into vaudeville. The famous contralto has accepted from an Italian composer a recently completed oneact opera comique entitled "Paquita." In this little work Mme. Mantelli will rival Fregoli for quick and numerous changes of costume, as she will have to change five times in forty-five minutes, twice appearing as a boy. The music of "Paquita" is said to be very catchy, but of decidedly higher character than is commonly heard in the American vaudeville houses. The opera will be produced within a few weeks.

MINER MAKES RICH STRIKE.

Rides Into Town with Three Horses Packed with Gold Ore.

LEWISTON, Ida., March 14.-Herman Wundram, a well-known miner, arrived here last night with three horses packed with gold ore from a strike made thirty miles from Lewiston, on Cave gulch, in the Snake river country. The ore weighs about four hundred pounds and its estimated value is from \$1,500 to \$2,000. Wundram also brought out gold estimated at \$400, which he panned from a hatful of ore taken from the strike. The strike has caused much excitement and has resulted in a stampede to

FORMER DIRECTOR OF POSTS AT HAVANA STILL BITTER.

advanced by practice of her art in concerts | Says He Was Unlawfully Tried and Convicted of Conspiracy Upon W. H. Reeves's Testimony.

> WASHINGTON, March 14.-Estes G. Rathbone, formerly director of posts at Havana, and who was convicted of misuse of funds, but was pardoned under the general amnesty proclamation by Mr. Palma when he assumed office, has made public a statement of his case. This statement was addressed to Senator Platt, of Connecticut, chairman of the committee on

Mr. Rathbone has been earnestly urging that action be taken upon his case, and now that Congress has adjourned without taking such action, he has decided to make public his statement. In it he says: "I make the following statement as a basis for the investigation: I was an officer of the United States, appointed and commissioned by the President of the Department of the United States, and was amenable only to the authority of the United States. As such officer I was detailed to duty in the public service of Cuba, a foreign land, and during all my incumbency in said office I acted as a citizen of the United States, under the direction of the United States Postoffice at Washington in pursuance of a treaty which was and is a part of the law of the United States, and in the course of the performance of my official duties I was charged with high crimes and misdemeanors, and was tried in that foreign country by a tribunal appointed by and acting under the authority and direction of the military governor of Cuba, appointed by the War Department of the United States under said treaty, and was put upon what was claimed to be a trial for such alleged crimes and misde-

"I contend that it was the duty of the 'der its appointment, direction and authority. I was subjected to trial by arbitrary and unusual modes of trial, contrary alike to original laws of Cuba and the fundamental principles of justice "The proceeding which led to my convic-

tion was not a judicial proceeding, but was ianapolis engagement will be announced a special proceeding, directed and controlled by the military governor of Cuba, munications to the courts from time to time, according to the exigencies of the case. He directed the amount and character of bail which should be fixed in my case, in violation of law.
"I did not have a fair and impartial trial. By letters of instruction communicated to

the trial court he authorized the use as evidence in the case of ex parte depositions taken in the United States on behalf of the government. Illegal evidence was used against me, notably hearsay and ex parte affidavits. Witnesses were not summo in my behalf, in violation of Article amendments to the Constitution. The courts were a part of the military government. The military Governor had full authority to appoint and remove members of the ju-

"By official orders and acts the military Governor discriminated against me in the improper, while he admitted as proper items in the accounts of military and other itan Opera House, New York, will be of officials, including his own. In certain cases he held that items in my accounts were criminal in character, arrected m prosecution because of them. In accounts of other officials, and his own as well, in which the same character of items were included, he held that they were proper and

"I was arrested on the charge of malversation of about \$4,000 of public funds, but the charge was unlawfully, and contrary to the order of the secretary of war, changed, charging me with conspiracy with Neely and Reeves to defraud the government of more than \$100,000, and I was held for trial unlawfully and unlawfully convicted of conspiracy. I was convicted of conspiracy upon the uncorroborated testimony of an alleged co-conspirator, W. H. Reeves, who was a defendant upon trial upon the same charge."

SOCIAL EVENTS OF THE WEEK

(CONCLUDED FROM PAGE SIX.) Spellman and Messrs. M. R. Senour and Chester Ryker witnessed "Florodora" in Indianapolis last week. Mrs. Clara Sedgwick has announced the

engagement of her daughter, Miss Bessie, and Mr. Harry Shelk. Mrs. Robert W. Harrison started to Memphis. Tenn., Saturday to be the guest of relatives for ten days.

Mr. and Mrs. Jake Conrey saw Mrs. Langtry in "The Cross Ways" in Indianapolis Thursday evening. Mr. Arthur Gutheil, who has been the guest of his brother, A. L. Gutheil, has returned to his home in Winchester. Mesdames Enos Porter, William Elliott,

Clara Gorgas, Robert Buxton and Daniel

De Prez attended a reception in Indianapolis Saturday afternoon given by Mrs. L. J. Hackney in honor of Mrs. Hazard, of Louisville, and Mrs. Overstreet. Mrs. Frank Sheldon was hostess for the Merrill Club Friday afternoon at her home on West Broadway. Mrs. J. C. De Prez gave a paper on "Economy," and Mrs. John Blessing read an intensely interesting one on "Bedsteads," tracing the evolution

of the bed from its antiquity. Mesdames Charles Morrison, Perkins, J. M. Brown, Milt. Robins and Misses Young and Doble entertained the members of the Woman's Club at the home of Mrs. Morrison Saturday afternoon. The meeting was an open one, and a number of guests not members of the club was present.

One of the pleasant affairs of the week was the card party given on Wednesday evening by Mr. and Mrs. A. L. Levinson Progressive euchre furnished entertainment to six tables of guests, and at the close of the game handsome prizes were presented to the successful players. The past week has been conspicuous in

the cessation of gayeties-not particularly a lenten one-as smaller towns, as a rule are not imbued with the spirit of social sacrifice found in the cities, where the multitude of churches embracing this faith exert a restraining influence on all classes. However, the few entertainments given have been distinctively informal. The Ladies' Matinee Musicale rendered a very pleasing programme at the meeting

Wednesday afternoon. The programme was

about the house to make life enjoyable during the heated term. We already have REFRIGERATORS

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ways imparted by new features. Mesdames Morris, Means, Porter, Conrey and Morrison, of the Musicale, were assisted by Mr. Frank Rembusch, violinist, and Messrs. Eichlesdoerfer and Blakely, vocalists.

I Really Don't Know. Would I marry again? I sometimes say "No" The men are all charming as far as they go. And yet there are times when they bother on

I really don't know! At other times, too, when the world appears With so many places a woman can't go Unless she is flanked by a man-and so-I really don't know!

Perhaps if some lovable sweetheart once came And offered to share both his heart and his name might be persuaded to enter the game-I really don't know!

It is all very well a cynic to be, Yet woman is sweetest when loving, you see-So-if I loved him and I knew he loved me-I really don't know!

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Express cars leave Indianapolis station, corner Kentucky and S. Capitel avenues, for Muncie and Anderson at 4:30 a. m. and 2:30 p. m. Morn-

ing ear makes direct connection with express car for Elwood, Marion and Alexandria.

INDIANAPOLIS & EASTERN R. R. CO. GREENFIELD LINE. General Offices, Franklin Building. For Greenfield. Knightstown and intermediate stations. Passenger cars leave Meridian and Washington streets. First car 5:55 a. m. (except Sunday, when first car leaves at 6:55 a. m.) and hourly thereafter until 9:55 p. m. Next and last car leaves at 11:15 p. m. Combination passenger and express cars leave Meridian and Washington streets at 5:55 a. m., 7:55 a. m., 11:55 a. m., 3:55 p. m., 7:55 p. m., —Freight Cars.— For Greenfield and intermediate stations only

Arrive at Georgia and Meridian streets at 7: a. m. and leave at 9 a. m. Also arrive at 2:27 p. m. and leave at 2:30 p. m. INDIANAPOLIS, SHELBYVILLE & SOUTHEASTERN TRACTION

COMPANY. Cars leave Indianapolis for Shelbyville and all intermediate stops from the corner of Washing-ton and Meridian streets on the following hours: ton and Meridian streets on the following hours:
6. 7, 8, 9, 10, 11 o'clock a. m... 12 o'clock noon, and
1, 2, 3, 4, 5, 6, 7, 9 and 11:15 o'clock p. m.

'Cars leave Shelbyville for Indianapolis and all
intermediate stations as follows: 6, 7, 8, 9, 10, 11
o'clock a. m... 12 o'clock noon, and 1, 2, 3, 4, 5,
6, 7, 8 and 10:59 o'clock p. m.

Round-trip tickets, Indianapolis to Shelbyville,
and be surchased at Huder's drug store. can be purchased at Huder's drug store, corner Washington and Pennsylvania streets, and at the E. E. Ensley's pharmacy, Stubbins Hutel block.

INDIANAPOLIS, GREENWOOD & FRANKLIN R. R. CO.

Passenger cars leave Pennsylvania and Washington streets. First car at 6 a. m. and hourly thereafter until 10 p. m. Last car leaves at 11:15 Combination passenger and express leaves Georgia and Meridian streets for Greenwood only at 9:30 a. m. and 9:30 p. m. INDIANAPOLIS & MARTINSVILLE RAPID TRANSIT CO.

For Mcoresville and intermediate points: First car leaves Kentucky av. and Washington et. at 6:20 a. m., and every hour thereafter, on the half-hour mark, to and including 6:30 p. m., after half-hour mark, to and including 6:30 p. m., after which time a car will leave at 8:30 p. m. and 11:15 p. m. Leaving Mooresville: First car at 6 a. m., the next at 7:30 a. m., and every hour thereafter, on the half-hour mark, to and including 7:30 p. m., after which time a car will leave at 16 p. m. Hourly service from Mooresville to Brooklyn.